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Petite bouche bien assize,
Et sanbloit que toujours deist :
"Baise, baise," et qu'il ne quist, etc.
(ll. 3859-61.)

In the half Arthurian poem, half *roman d'aventure* of *Floriant et Florete*,² a similar situation gives rise to the same phraseology. The heroine of the poem is most winning. All the graces of mind and body are hers. Her mouth, too, is small and well placed :

Petite bouche bien seant :
Si samble qu'enfes voit disant :
"Baise, baise, je voil baisier."
(ll. 2903-05.)

The likeness of description and words in these two passages might suggest that the author of one poem was acquainted with the lines of the other. If this were the case, then *Floriant et Florete*, where the idea is evolved naturally, would be earlier than *Dolopathos*, where the eulogy of beauty seems rather forced. The contents of *Floriant et Florete* would not militate against this relation. They deal with social customs and physical charms in a way that suggests the interest in such subjects of the generation which ends with *Guillaume de Dole*, rather than the indifference to descriptive verse which is shown by the romantic literature which follows Guillaume de Lorris' *Roman de la Rose*. At all events, in contradistinction to the language of the motet, *Floriant et Florete* and *Dolopathos* point to a direct source, which is at once common and independent. On the other hand, all three poems probably derive from the same original.

Is there any other indication of the age or form of this original? The first version of *Floire et Blanchefleur*,³ quite surely composed before 1170, might bring some testimony to bear on the age, though that testimony is very slight. In a description of the tomb built by the parents of Floire with the purpose of deceiving that prince in regard to the fate of his sweetheart, there is an account of two images, decorations of the monument, made to represent the two children. When the wind

blows, these images bend towards each other, kiss and exchange endearing words :

Ce dist Floires a Blanceflor,
"Baisiez moi, bele, par amor."
(ll. 587, 588.)

The maiden answers with protestations of affection.

The difference between this passage and the text of the other three poems is great enough to preclude any possibility of contact. There is no description of beauty, no allusion to a mouth. The man speaks the words and not the woman. The resemblance consists merely in the attitude of the lovers and in the terms used. The details in *Floire et Blanchefleur* are not numerous enough nor sufficiently striking to justify any conclusion as to their source. They may have been due to the invention of the author only. Or they may be the echo of some such description and refrain as we find in the other three. But for these latter we may assume, with a considerable degree of plausibility, the existence of a common original, an original which was probably one of the many lyrics that celebrated the favorite themes of romantic love in the last half of the twelfth century.

F. M. WARREN.

Yale University.

GRAF FRIEDRICH VON STOLBERG IN ENGLAND.

The enthusiasm with which Klopstock's *Messiah* and especially *The Death of Adam* were received in England in the latter half of the 18th century would seem to justify the supposition that English men of letters would bestir themselves to become better acquainted with the members of the Göttinger Hain, that inner circle of followers of the German Milton. It might be expected that along with Gessner, Bürger and Voss, who sooner or later attained more or less popularity in England, Graf Friedrich von Stolberg, Klopstock's favorite and most ardent admirer, who was being proclaimed, next to the master himself, as Germany's greatest lyric poet, would find recognition across the channel. But the fact is that only the summit of the German Parnassus was visible from the narrow standpoint of insular self-sufficiency which

² Edited by Fr. Michel for the Roxburghe Club, Edinburgh, 1873.

³ Edited by É. du Méril, Paris, 1856. *Bibliothèque Elzévirienne*.

England occupied at this lowest ebb of her own literary productiveness.

It was not until 1784, just previous to the outbreak of a renewed interest in German literature, which culminated in the Kotzebue inundation of the English stage, that Stolberg found in England an admirer who considered it worth while to introduce him to a wider circle of readers. The *Gentleman's Magazine* for April, 1784, published in its department of "Select Poetry," two odes translated from the German of Frederick Leopold Count Stolberg, by J. Six, an author whose contributions to literature have not entitled him to an enduring reputation. He may however be identical with the scientist, James Six, who in 1794 published *The Construction of a Thermometer* and at various times wrote for the *Philosophical Transactions*. Whatever the translator's literary ability and productiveness, he deserves unusual praise for his rendering of these two odes *The Apparition* and *Homer*. Not only in strophe form and rhythm does he surpass his model, but the poetic figures are developed with a beautiful imagery and melodious cadence not to be found in the original. It is not unlikely that the poetic value of these odes induced the editors of the magazine to insert in their "Review of New Publications" for the next month, a brief notice of Stolberg's translation of Homer's *Iliad*. We are told that the Germans esteemed this the best translation extant, although the reviewer inclines to the belief that it is inferior to the Italian Annibal Caro's *Aeneid*.

Those two attempts to call the attention of the reading public to Stolberg's works were productive of no tangible results. Many years elapse before he is again mentioned in the English reviews. In 1797, Thomas Holcroft, the author of many successful comedies, and for many years a literary mediator between England and France, and England and Germany, published Stolberg's *Travels through Germany, Switzerland, Italy and Sicily*. The original had been reviewed in the *Monthly Review*, as early as 1795, by William Taylor of Norwich, who refers to Stolberg's fame as a translator of Homer, and commends him especially for his romance in dialogue, *The Island*, after the manner of Plato's *Republic*. Although Taylor should receive full acknowledgment for

his untiring efforts to introduce German literature into England, he is by no means a discriminating critic, and the lavish praise bestowed upon the *Travels* is equalled only by his own willingness to join the ranks of the Kotzebue admirers. The following description of Stolberg's treatment of his material is suggestive of Taylor's attitude toward German literature in general. "Its peculiar feature is the uniform endeavor to employ the reader on objects of agreeable contemplation. Objects the most habituated to ridicule rise hallowed from his embellishing touch. Italy is here idealized into a terrestrial paradise, where the author like another Anacharsis has only to look about him and praise."

Holcroft's translation met with a very favorable reception at the hands of the reviewers. Both the *Monthly* and the *Critical* cited ten or twelve pages of extracts. There are two considerations which should have made this a popular work in England. This was an age of peregrination and books of travel were being voraciously devoured by the public. Moreover Stolberg's conservative position on the political questions which had been shaking the continent and threatening England were acceptable at a time when the Anti-Jacobin reaction against the principles of the French Revolution was at a high pitch. The defects of the work did not pass entirely unnoticed. It was justly censured for inflation by quotation from ancient writers, and for redundancy of matter, but little account was made of a lightness of touch and superficiality of treatment which distinguish this work from the travels of a Heine or a Goethe. The translation was justly termed proper, elaborate and elegant, yet lacking Stolberg's poetic style and marred by a certain diffuseness not native to the original.

But one further attempt was made in these years to popularize Stolberg in England. In 1800, the Rev. John Whitehouse, Vicar of Sharnbrook, Bedfordshire, published in quarto a twenty-one page translation of the *Hymn to the Earth*. The writer has searched in vain for a copy of this work. The only information as to its merits is gained from the *Monthly Review* for April, 1801, which noted the translation and ascribed to it considerable merit. The reviewer was especially attracted by the epistle of Count

Frederick to his brother Christian, which reminded him of Goldsmith's pathetic address to his brother in the *Traveler*. He further discovered an echo of Milton's line "Pillows his chin upon an orient wave."

It is not unlikely that a careful perusal of the English magazines of this period would bring to light many hitherto unnoted attempts by various individuals to introduce into England their favorite German authors.

GEORGE M. BAKER.

Yale University.

PARTÉNOPEUS IN CATALONIA AND SPAIN.

Buchanan has published recently¹ a valuable bibliography of the Peninsular versions of *Parténopeus*, at the same time raising the question whether the Catalan edition is really based on the Castilian version as it has come down to us. He finds that the end of the novel presents some difficulty in this respect.

I have already suggested² that the Catalan text is based on a Castilian edition which occupies an intermediate place between the edition of Toledo 1526 and that of Valladolid 1623. Some new details will, I believe, corroborate this opinion.*

First, it must be remembered that the end of the Arsenal copy has not been composed by the original author of the French poem. In its primary form, represented by all other mss., only one marriage takes place. I have tried to prove that the group of versions to which the Spanish text belongs is derived from that form of the poem. In contrast to the Scandinavian versions, the Spanish novel has kept the original close: Gaudin is not married to Urraque. It is true that he marries *una donzella hija dalgo*, but

this is clearly an innovation. In the Catalan translation Urraque has replaced the *donzella*. It only cost the trouble of changing a few words to bring about this very appropriate conclusion, and the resemblance to the Scandinavian branch must be considered quite illusory. It would indeed be inadmissible that Urraque's wedding, once introduced, should be given up in favour of a *donzella*.

The Catalan text presents some other points which, in my opinion, are more serious arguments against my theory. In Crapelet, v. 6319 ff., we hear that Melior receives his sister, *et puis l'enmaine en un vergier*. The Catalan text tells us that Melior and her ladies were waiting for Urraque *en un verger, que era devant lo camí ahont ella devia passar . . . y après sen entraren en un retret* (Tarragona, p. 106). The mention of the *verger* is puzzling, as it is not in the Castilian version.

When *Parténopeus* meets Gaudin, he asks him to let his pages go aside, cf. Crapelet, v. 7787 (Gaudin, *Ses cinq vallez a mis arriere*. After the tournament, all are content *sino lo Soldà que senanà molt enujàt perque no avia conseguit lo que tant desitjava* (Tarragona, p. 174). These and some other apparently genuine passages are wanting in the Castilian text. I do not, however, consider them decisive, as they may have been readily supplied by the context. How are we else to explain that the Aldana text once quite unexpectedly approaches the Catalan translation? In the Castilian editions (Toledo, &c.) the narrative suddenly breaks off after Aufete is baptized. Aldana continues, p. 45: *y sin que Aufete lo supiese, se huyó el Conde á las sierras de Ardeña, y Aufete se tornó á casa del Rei su padre*.

The Catalan translation informs us:

"Y après lo Compte sen torná en lo desert, que son Criat nou sabé. Y quant fonch en las serras de Ardenya, trabá los Cavalls que encara estavan lligats, y ell los deslligá, perque poguessen anar allà ahont volguessen; après lo Compte sen devallá al peu de la Montanya, y allí trobá una Font, y vent que era lloch molt aspre, y desert, deliberá de estar allí, per fer molt major, y mes gran penitencia" (Tarragona, p. 96).

The narrative shows later on that *Parténopeus* has stolen away to the Ardennes; he is even obliged to have a horse (not two). The fountain

¹ *Modern Language Notes*, No. 1, 1906.

² *Parténopeus de Blois. Videnskabs-Selskabets Skrifter*, II. *Hist.-Filos. Kl.*, 1904, No. 3, Kristiania.

*Dr. Bödtker's conjectures will be considered in the introduction to my edition of *Partinuplés*. In the meantime I hope to have an opportunity of examining the old text preserved at the University of Barcelona.—MILTON A. BUCHANAN.